

# Joaquín Rodrigo Music for Guitar

19 Pieces for Guitar by Joaquín Rodrigo With an Introduction by Christopher Parkening

SMC 540



#### **Contents**

Introduction by Christopher Parkening	
My Music for Guitar by Joaquín Rodrigo	5
Zarabanda Lejana (1926)	7
Tres Pequeñas Piezas (1963)	
Ya se van los pastores	12
Por caminos de Santiago	
Pequeña Sevillana	
Tres piezas españolas (1963)	
Fandango	22
Passacaglia	27
Zapateado	32
Pastoral (1965)	36
Sonata a la española (1969)	
I: Allegro assai	38
II: Adagio	
III: Allegro moderato, Tiempo de Bolero	
Dos Preludios (1977)	
I: Adagio	47
II: Allegro	50
Un tiempo fue Itálica famosa (1980)	54
Triptico (1985)	
Prélude	
Nocturne	69
Scherzino	73
Dos Pequeñas Fantasias (1987)	
¡Qué buen caminito!	80
Ecos de Sefarad	

#### Introduction

Rodrigo's music combines native folk idioms with his own compositional mastery to produce works that are a timeless part of guitar repertoire...I had the opportunity of going through several of the pieces, and have written down a few thoughts:

Zarabanda Lejana Fandango from Tres piezas españolas

I have loved these pieces from the time of my youth, hearing Segovia play them on recordings... they are some of my favorite pieces in all of guitar repertoire.

Pequeña Sevillana from Tres pequeñas Piezas

Pequeña Sevillana is based on the traditional rhythm of the Sevillanas in lively triple meter. The dance surrounds a lyric middle section or movement which is influenced by Moorish harmonies. The Rasqueado chords and the many running lines make the piece exciting and challenging to play.

I hope guitarists worldwide will enjoy studying and performing these works.

Christopher Parkening

#### My Music for Guitar

Drawing from the currents of traditional and popular Spanish music, I have created my own personal style. It has been my intention to be faithful to formal and tonal tradition. When I take a popular melody, I elaborate and stylize it, giving it a cultivated and refined character.

I must admit that my favorite period, both in music and in poetry, is the Renaissance. Starting with the "vilhelistas" in the 16th century, forerunners of the guitarists, and in particular Luis de Milán, to whose memory I dedicated my first piece for guitar in 1923, Zarabanda lejana, I have maintained a cult to the Renaissance "Cancionero" (song book) and have followed the footsteps throughout the "Siglo de oro" of composers such as Gaspar Sanz, whose themes I used for my Fantasía para un gentilhombre. After Gaspar Sanz, I continued in the line of Scarlatti and finally Padre Soler of the 18th century, to create my own musical language, called "Neocasticismo," of which the clearest example would be the Concierto de Aranjuez.

As I wrote the Concierto de Aranjuez, I began to discover the immense variety of sonorities and technical possibilities that the guitar offers. It was an instrument that I was less familiar with than the piano, and I enjoyed the challenge of overcoming the difficulties of the guitar. I modestly believe that I contributed something new to the evolution of guitar technique and it is possible that I may have incited composers of my era to follow my example, which has led to the enrichment of contemporary guitar repertoire.

Following the success of the Concierto de Aranjuez, I was continually asked by guitarists and outstanding figures from the world of the classical guitar to compose further works for that instrument. Many of these works were dedicated to those figures and some were premiered by the guitarists, for example Sonata a la Española is dedicated to Ernesto Bitteti, Dos Preludios to Celedonio Romero. Ya se van los pastores (one of the Tres Pequeñas Piezas) is dedicated to Villalobos, and the Pequeña Sevillana (of the same work) is dedicated to Robert Vidal. Que buen caminito (included in the Dos Pequeñas Fantasias) is dedicated to America Martinez, Ecos de Sefarad to Sherri Rottersman, and Triptic to Alexandre Lagoya. I am also glad that this new collection of my guitar music includes introductory comments by Christopher Parkening who has performed and recorded my music worldwide.

It is true that the guitar and its sounds are deeply rooted in the soul of Spanish music and that it combines classical tradition with flamenco, whose contribution to the great popularity of this instrument should not be underestimated. The guitar has taken the voice of Spain to all corners of the world.

If I were to let my imagination run free, I would compose for a phantasmagoric instrument that would combine the soul of the guitar, the shape of the grand piano and the wings of the harp.

Joaquín Rodrigo

A la vihuela de Luis de Milán

# Zarabanda lejana

para Guitarra

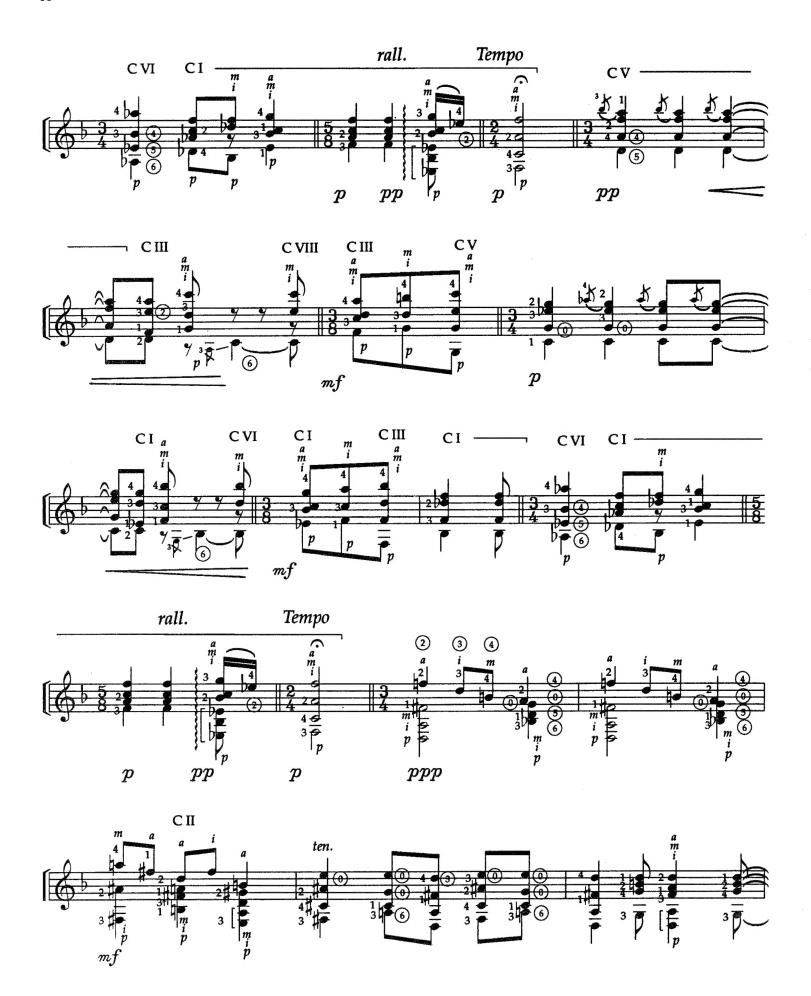
Digitación Pepe ROMERO Joaquín RODRIGO 1901

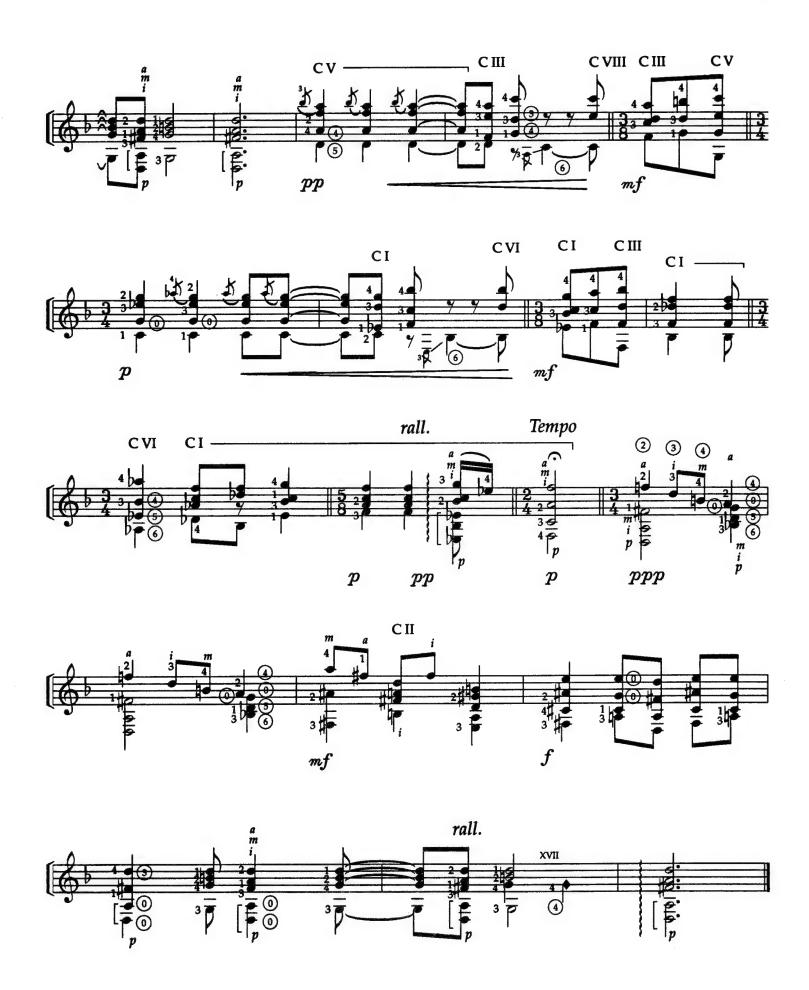


<sup>©</sup> Decyngrit 1993 by Joaquín Rodrigo. ¼ Rights Reserved for the whole world. Reproduced by permission of Ediciones Joaquín Rodrigo (Madrid) to Sanat Wusic Corporation (1995)









## Tres pequeñas Piezas para Guitarra

a Hector Villa-Lobos

I - Ya se van los pastores



Copyright 1963 by Editions Max Eschig
 Copyright 1992 by Joaquin Rodrigo.

All Rights Reserved for the whole world.
Reproduced by permission of Ediciones Joaquin Rodrigo (Madrid) to Schott Music Corporation (1995)



#### II - Por caminos de Santiago



Copyright 1963 by Editions Max Eschig
 Copyright 1992 by Joaquín Rodrigo.
 All Rights Reserved for the whole world.
 Reproduced by permission of Ediciones Joaquín Rodrigo (Madrid) to Schott Music Corporation (1995)



## III - Pequeña sevillana



<sup>©</sup> Copyright 1963 by Editions Max Eschig © Copyright 1992 by Joaquín Rodrigo. All Rights Reserved for the whole world.

Reproduced by permission of Ediciones Joaquín Rodrigo (Madrid) to Schott Music Corporation (1995)











### Tres piezas españolas





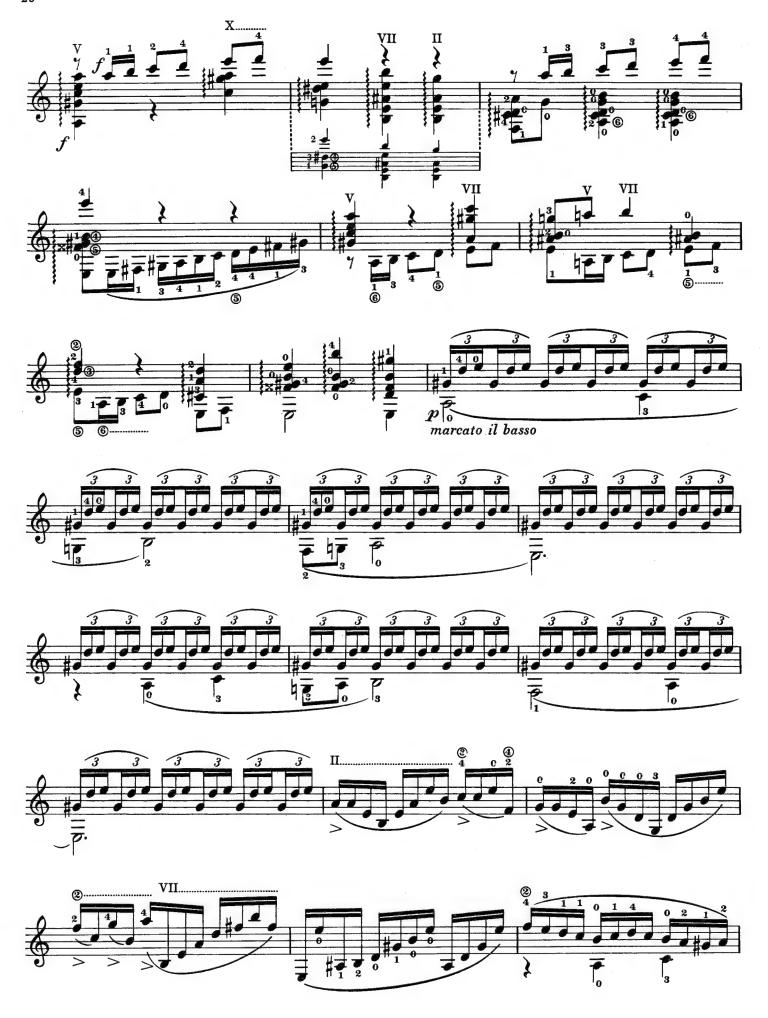


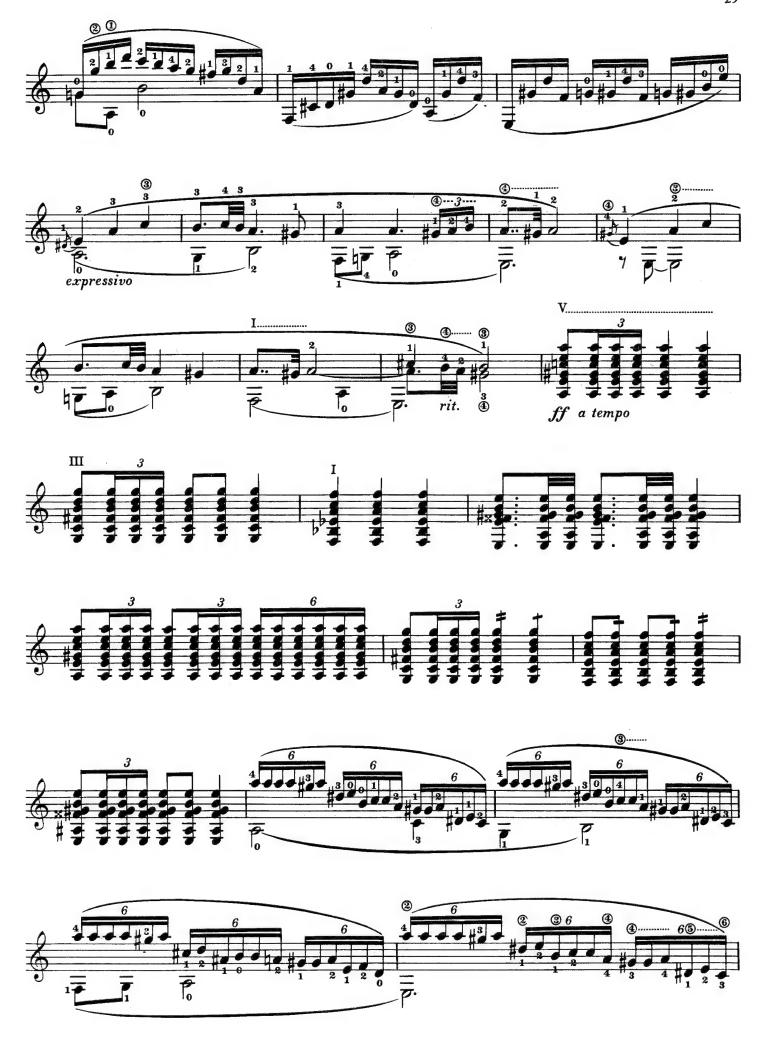




#### Passacaglia











#### Zapateado









## Pastoral

Transcripción para guitarra y digitación Pepe ROMERO

Joaquín RODRIGO 1901



© Copyright 1993 by Joaquín Rodrigo.
All Rights Reserved for the whole world.
Reproduced by permission of Ediciones Joaquín Rodrigo (Madrid) to Schott Music Corporation (1995)



#### A Ernesto Bitetti

# Sonata a la española

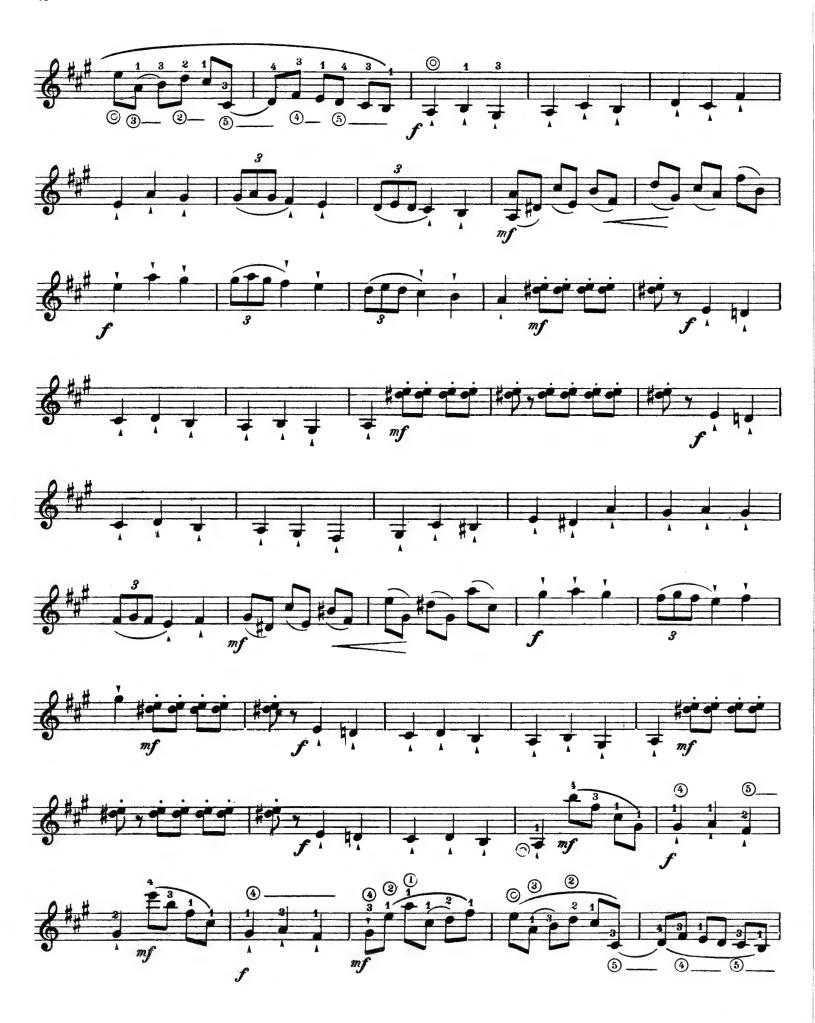
Ι

Duración 8' 30

Joaquín RODRIGO









### II





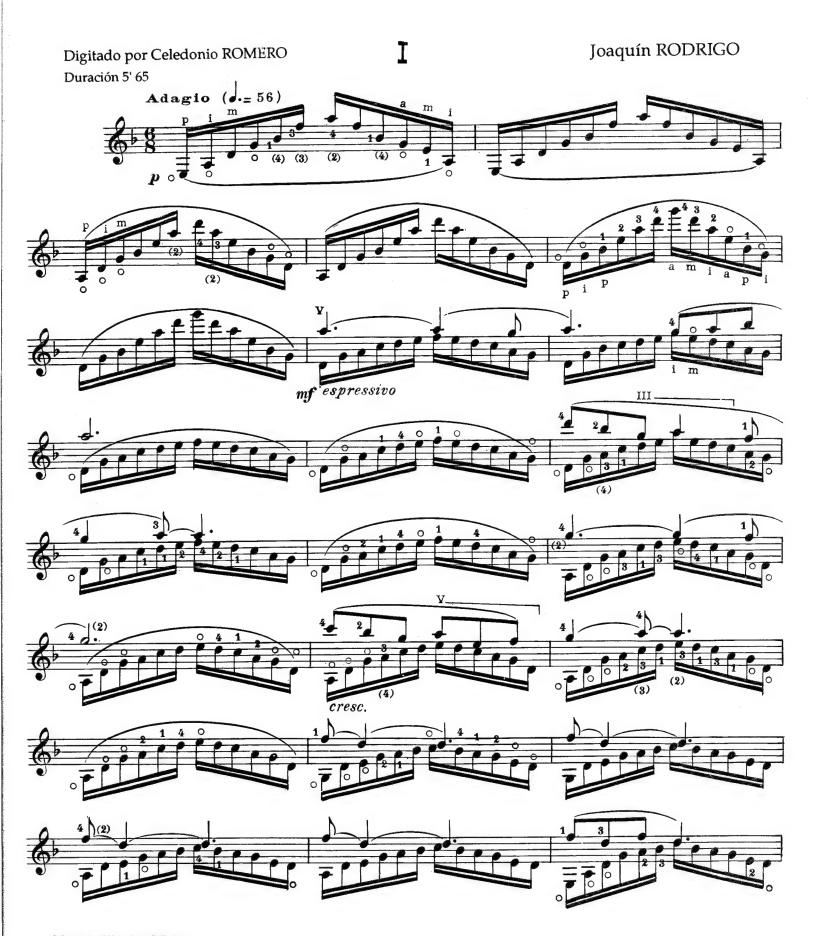
### III



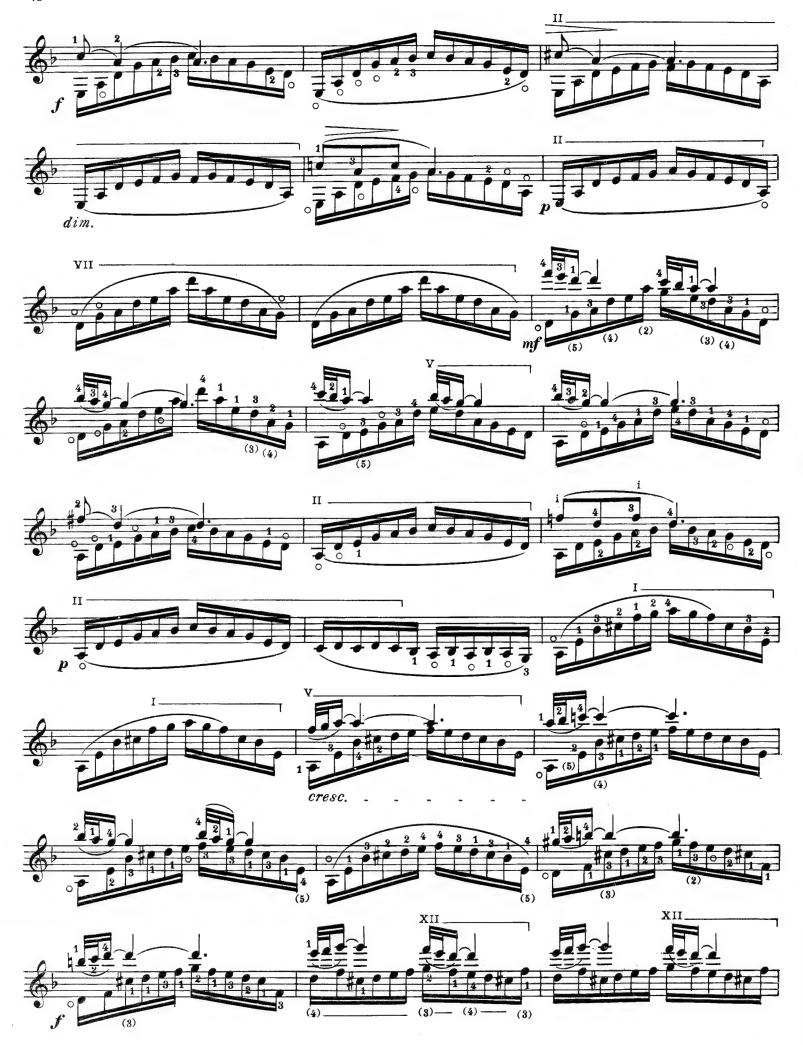




# Dos preludios



© Copyright 1993 by Joaquín Rodrigo.
All Rights Reserved for the whole world.
Reproduced by permission of Ediciones Joaquín Rodrigo (Madrid) to Schott Music Corporation (1995)





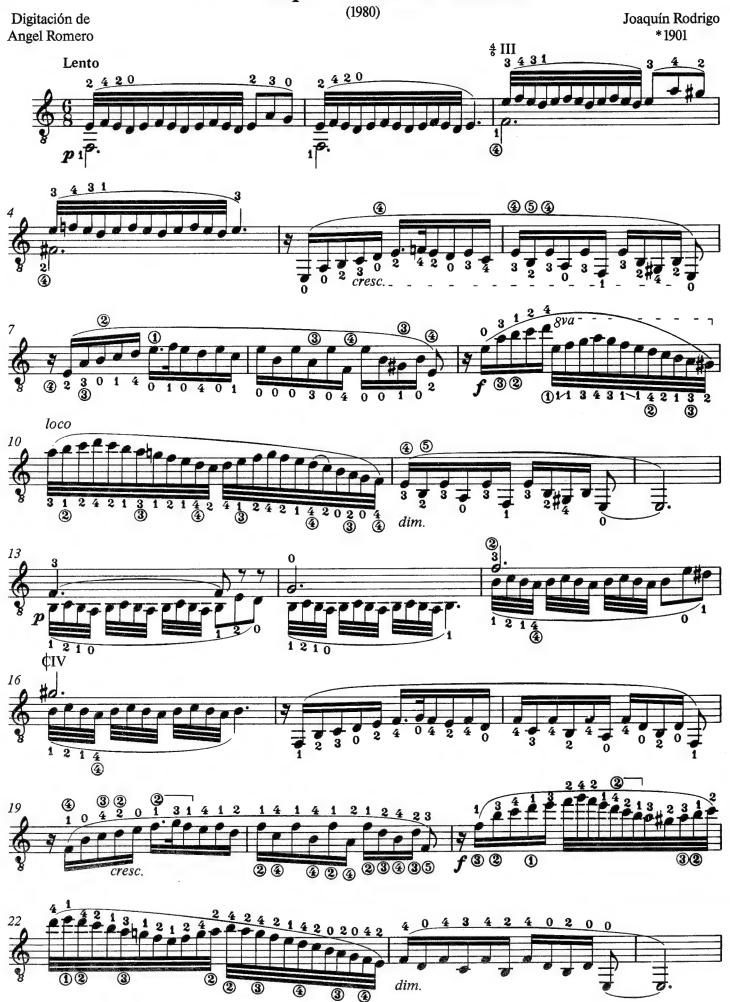




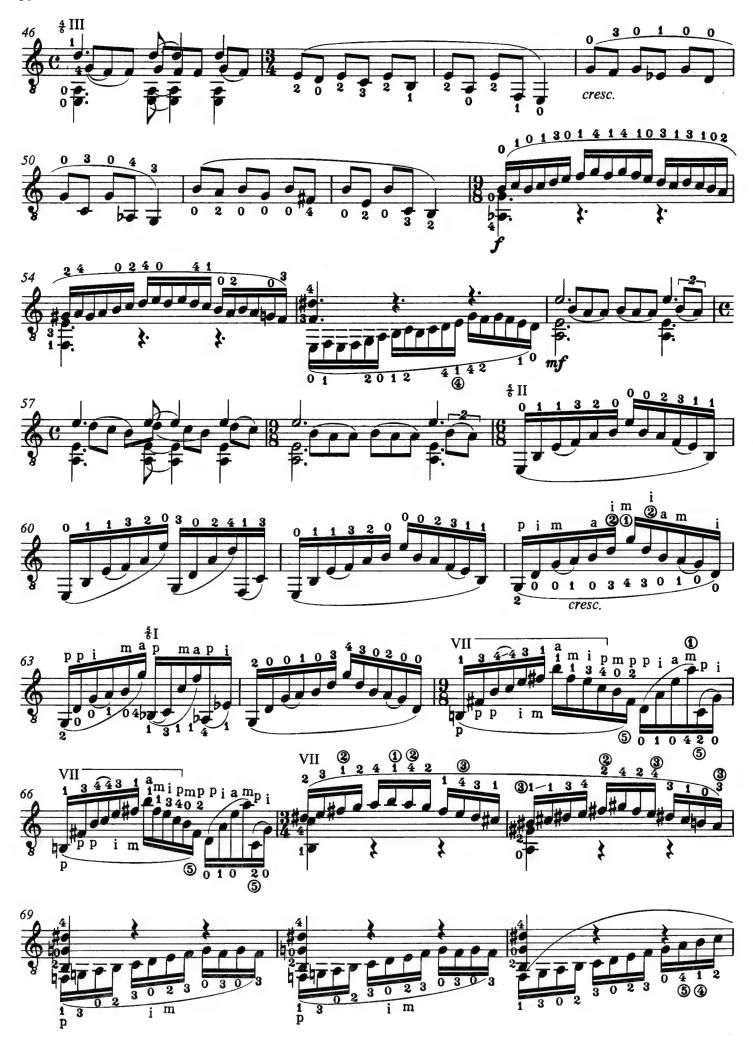




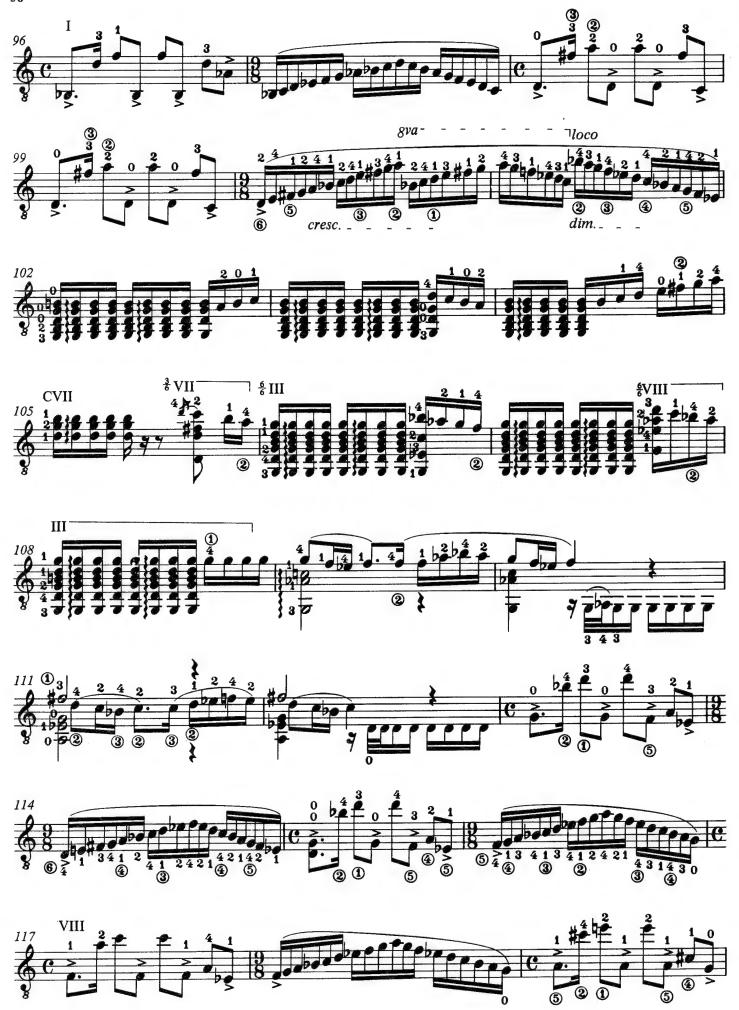
## Un tiempo fue Itálica famosa

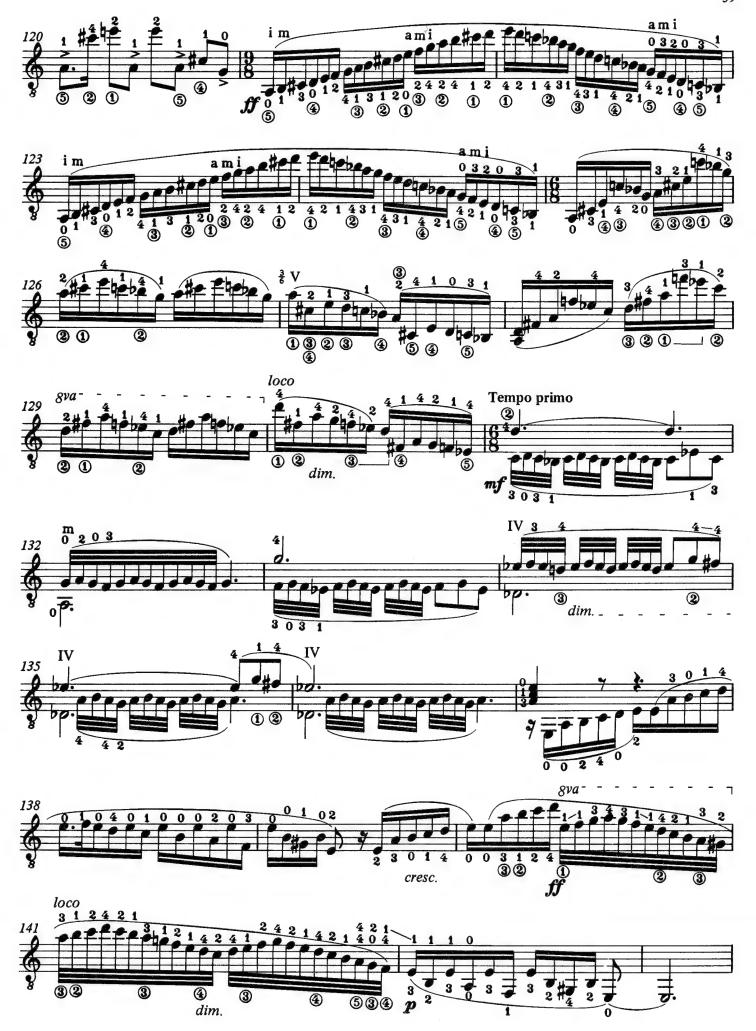
















### Triptico

para guitarra

Revision y digitación de Alexandre Lagoya

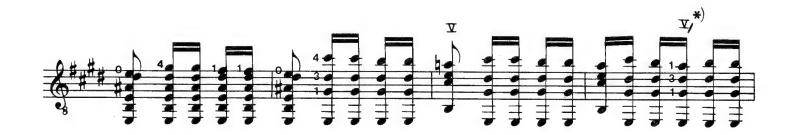
Joaquin Rodrigo













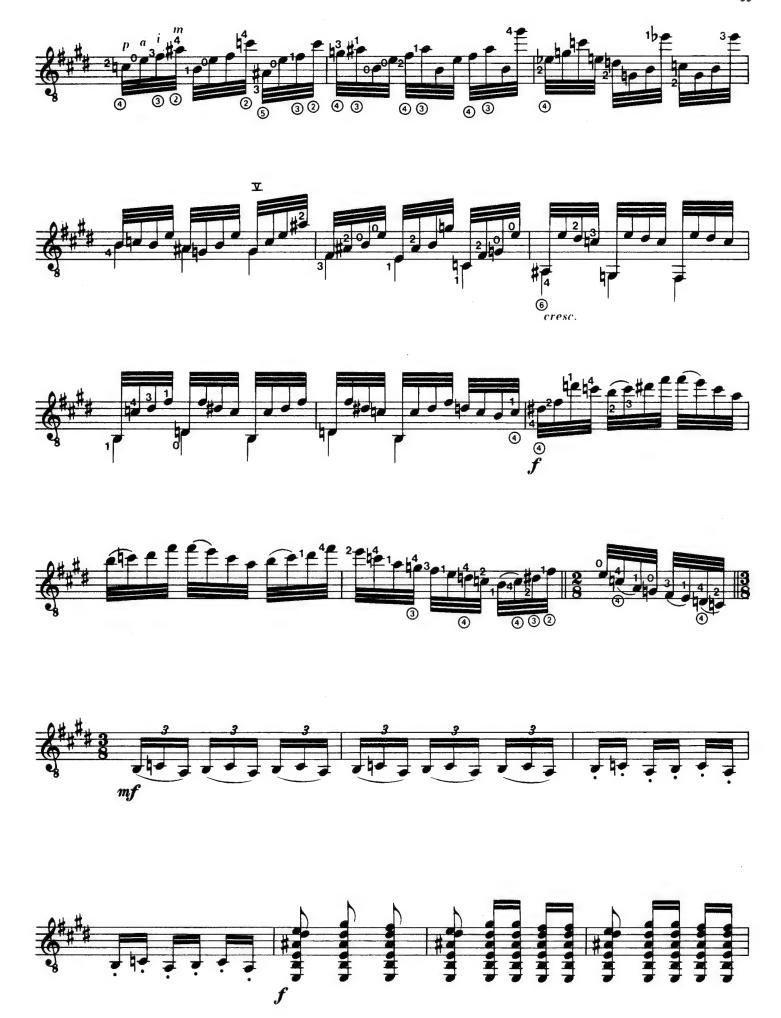


\*) Barré coupé















### Nocturne

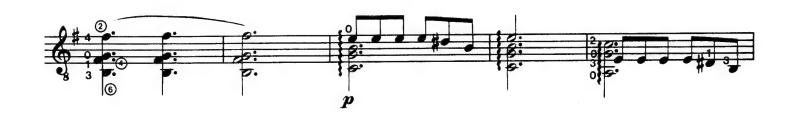
Molto Adagio ( - = 40 )

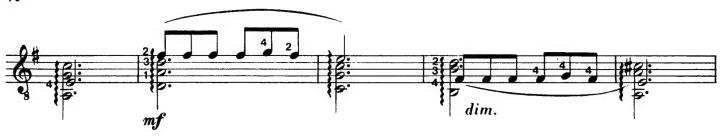


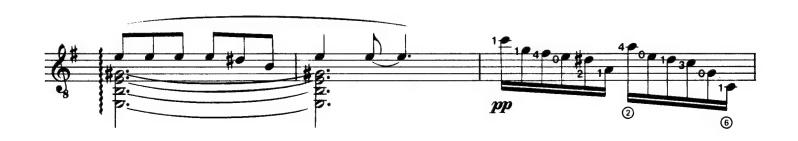


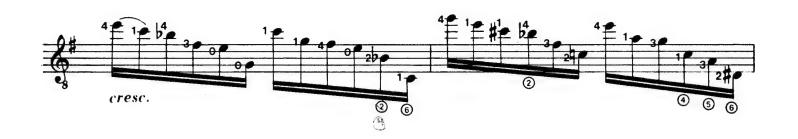


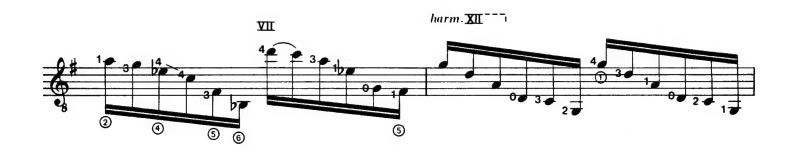


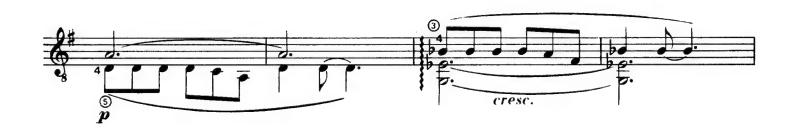






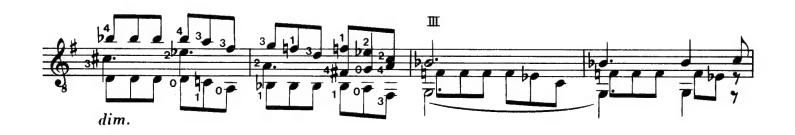












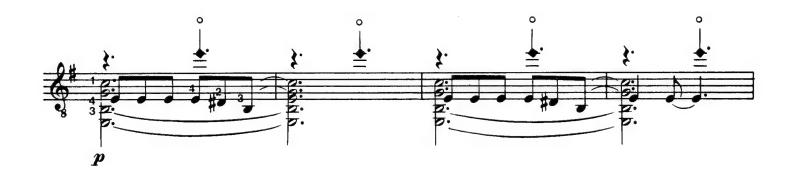








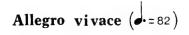








### Scherzino









































#### Para América Martínez

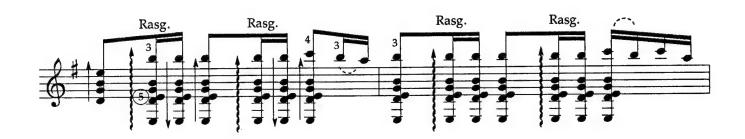
# ¡Qué buen caminito!

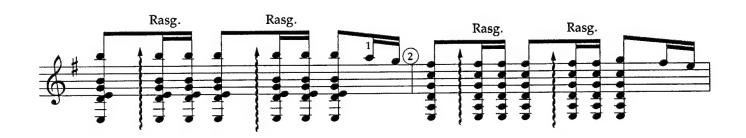
## Pequeña fantasía

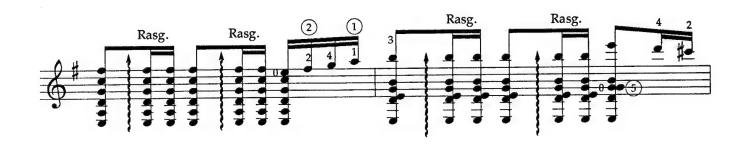
Revisión y digitación de Pepe Romero

Joaquín RODRIGO

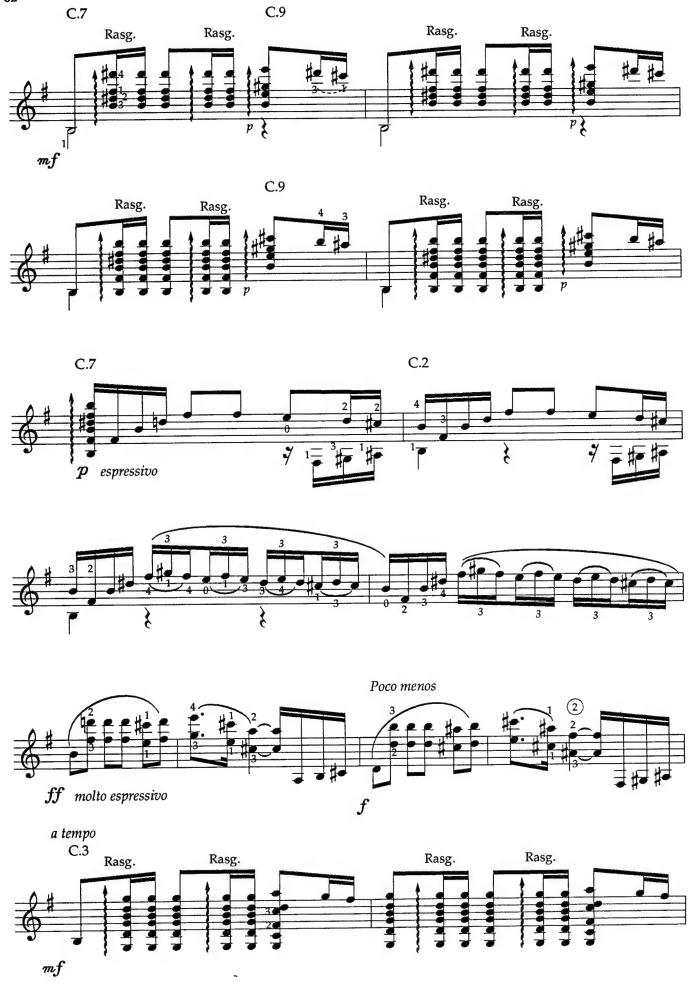


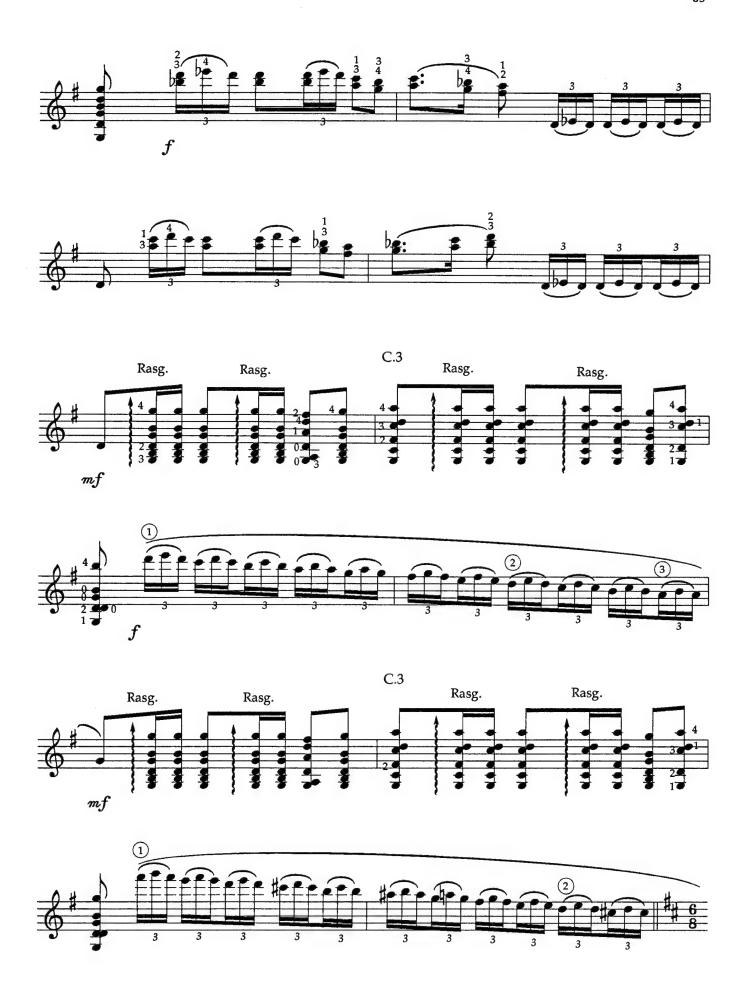




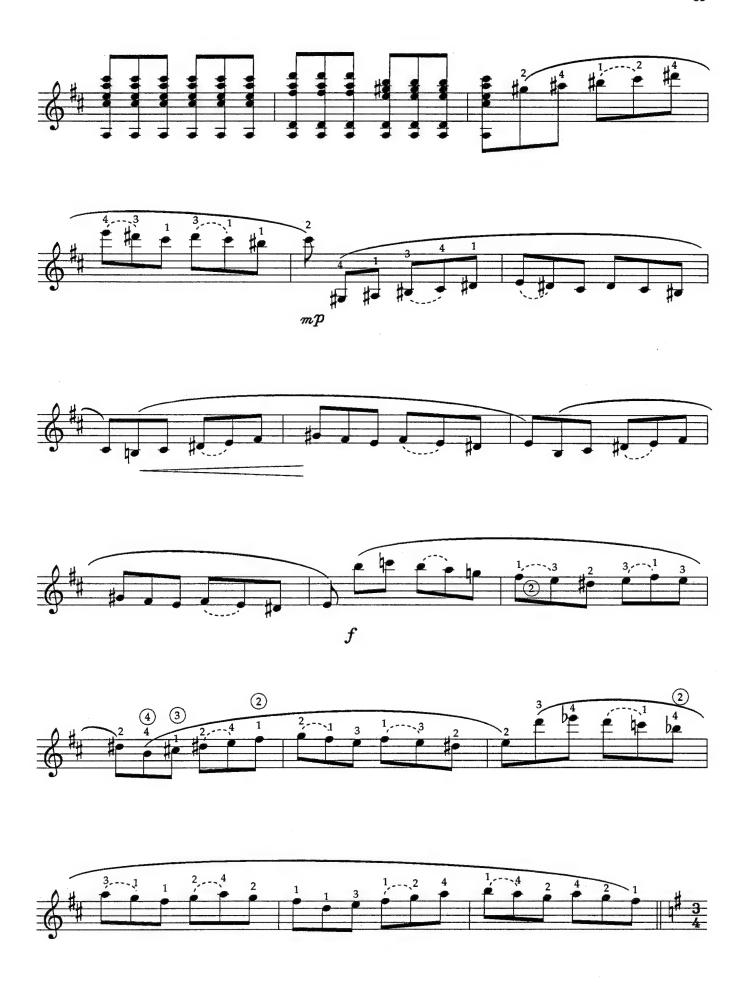


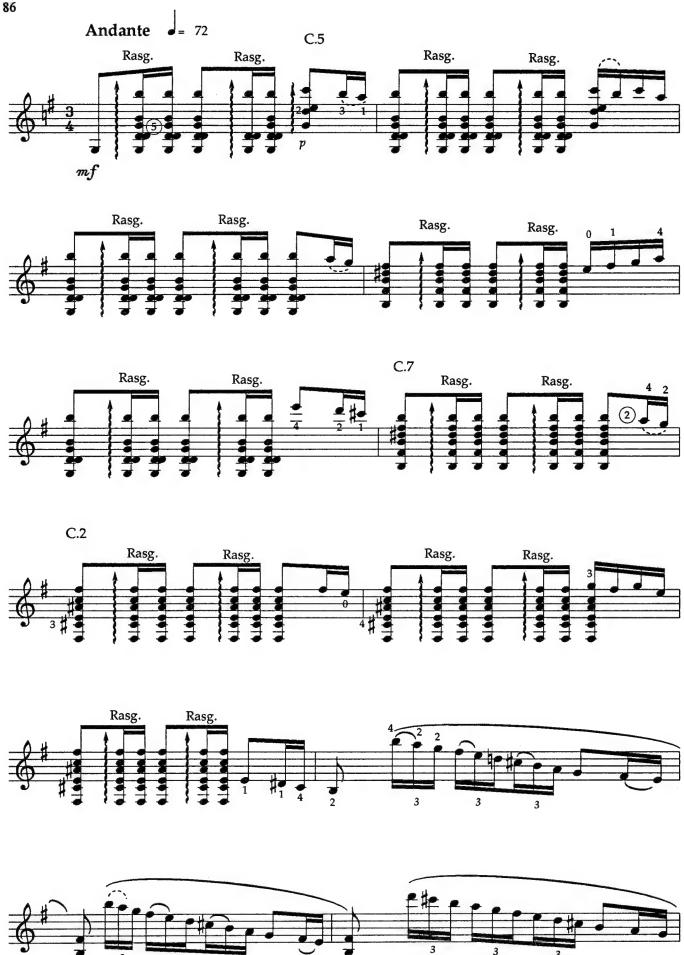




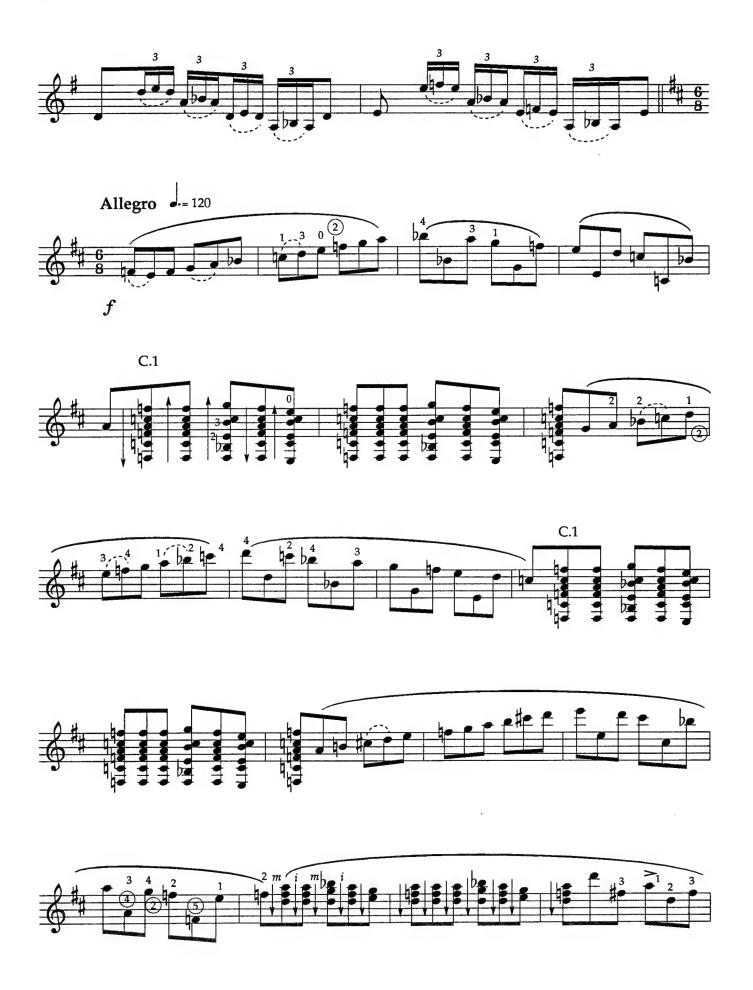


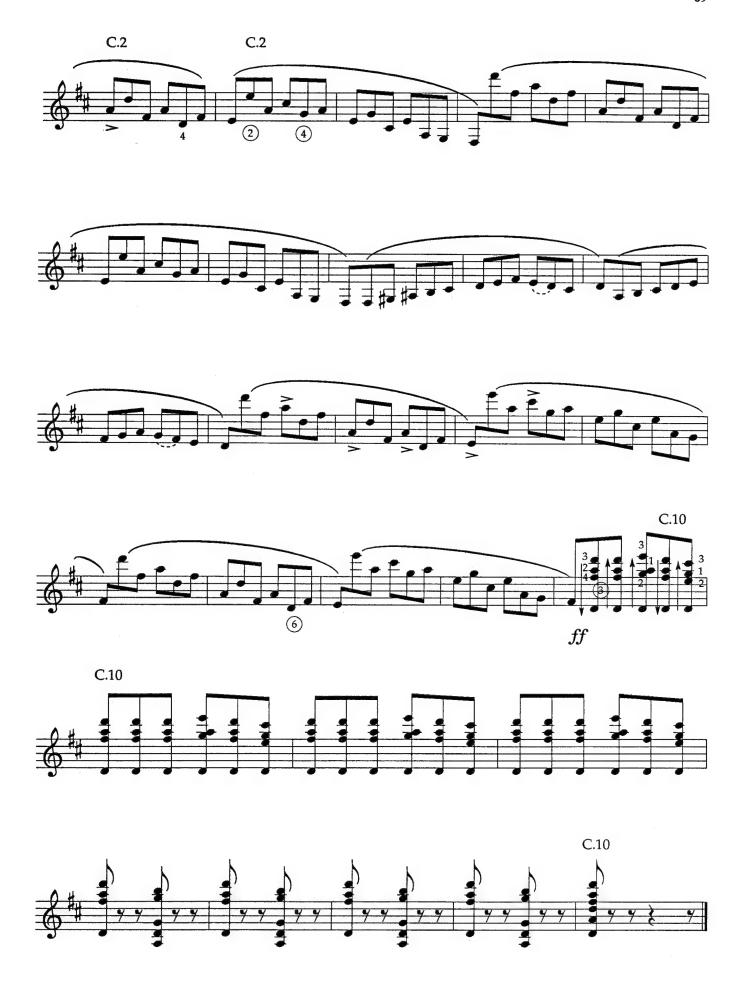






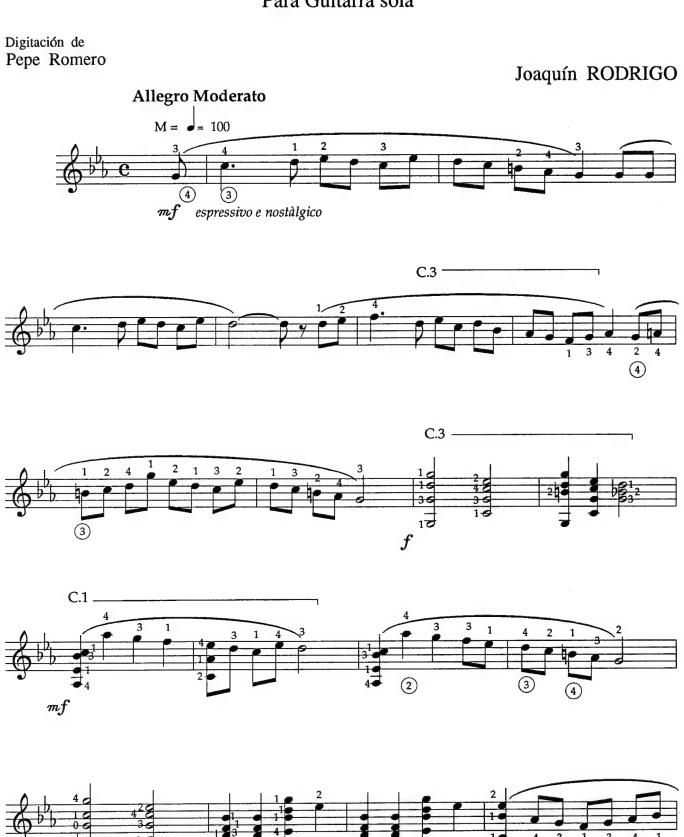






# Ecos de Sefarad

### Para Guitarra sola

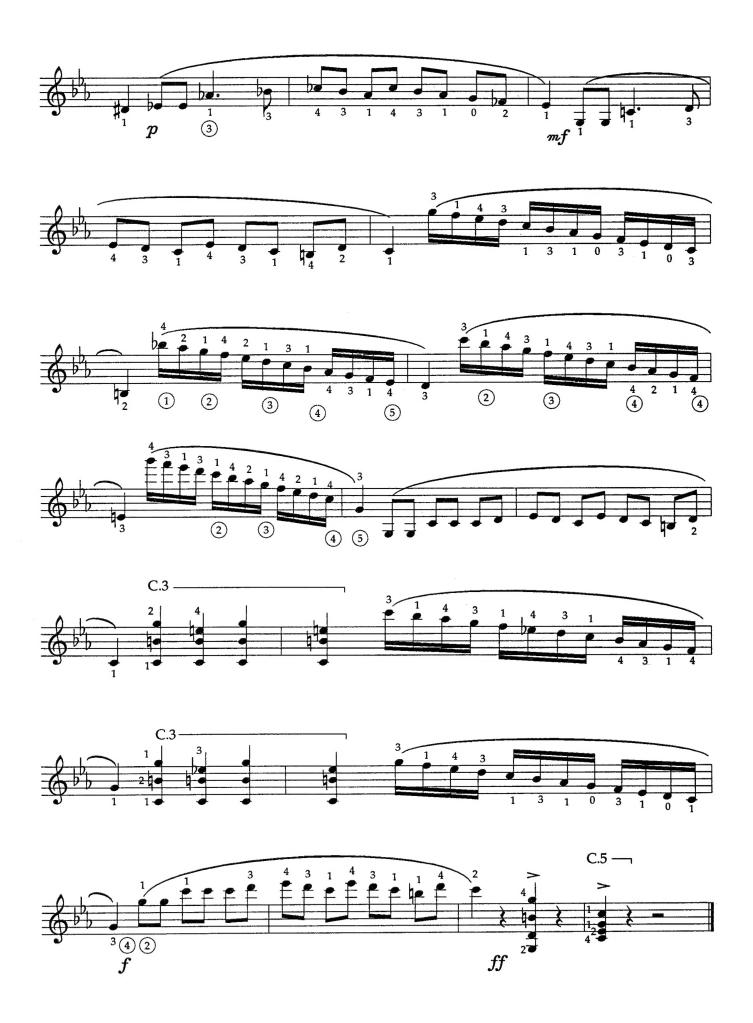


f











Joaquín Rodrigo

Joaquín Rodrigo was born in Sagunto (Valencia) on St. Cecilia's day, the patron saint of music, November 22nd, 1901. At the age of three he lost his sight almost completely as a result of an epidemic of diphtheria. He studied music at the Conservatory in Valencia, and in 1927, following the example of his predecessors Albéniz, Granados, Falla and Turina, Rodrigo moved to Paris to enroll at the Ecole Normale de Musique, where he studied for five years with Paul Dukas. Rodrigo quickly became known as both a pianist and a composer, and became friendly with Falla, Honegger, Milhaud, Ravel, and many other musical celebrities of the time. It was in Paris that Rodrigo composed the Concierto de Aranjuez for guitar and orchestra which has brought him world-wide fame. Rodrigo has composed many works for guitar, orchestra, piano, and voice including concertos for various instruments, more than sixty songs, choral and instrumental works, and music for the stage and cinema. In Rodrigo's music originality of musical inspiration goes hand in hand with a devotion to the fundamental values of the rich tradition of Spanish music. In the composer's own words "Often, composing music, I have had the sense that everything that is beautiful —and the soul is this— is certain to remain."



Christopher Parkening ranks as one of the world's preeminent virtuosos of the classical guitar. His former teacher, the legendary Andrés Segovia, proclaimed that "Christopher Parkening is a great artist — he is one of the most brilliant guitarists in the world." His rare combination of dramatic virtuosity and eloquent musicianship has captivated audiences the world over from New York to Tokyo including recitals, solo engagements with major orchestras and television appearances. He has been voted "Best Classical Guitarist" in a nationwide readers poll of Guitar Player magazine for many years running. He has made many recordings on the EMI/Angel label including Rodrigo's Concierto de Aranjuez and Fantasia para un gentilhombre. Rodrigo himself was present for the recording, which he called "magnificent."

